



Hatton Art News

Friends of the Hatton Gallery Newsletter



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- *New* - Letters to the Editor

September 2011

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Also included are inserts to register your interest in workshops/talks, and ***entry forms for the winter exhibition 2011: Northern Vision***

Newsletter designed and formatted by Holly Musgrove. Edited by Carol and Holly Musgrove and Vhairi Cardinal.

Friends of the Hatton

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Vhairi Cardinal.

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Violet Rook

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John Dance

Exhibition Administrators:

Alysia Trackim

Jo Elliott

Events/Publicity Team:

Caroline Coode

Jean Taylor

Carol Musgrove

As a FoTH, you may use the Robinson Library for research and also benefit from 10% discount at the Gallery's front Desk with a membership card.

The Friends of the Hatton Gallery are a registered charity No. 1089739

Chair piece

This is being written during the must see Mexican exhibition, *Revolution on Paper*, currently showing until the 13th August. I don't know the process by which exhibitions like this are obtained, but the Hatton should be congratulated. The prints commemorate the first Socialist revolution in the world. The show has to end but the Revolution goes on.

The Friends of the Hatton are fortunate to be able to have their Summer Exhibition in juxtaposition to such a splendid show and in such a pleasing gallery space, improved considerably by the introduction of the two half wall sections that break up the room, providing more hanging space and corners in which to discover new work. I want to thank those that were brave enough to submit work, and also to thank all those who helped in getting it onto the walls. Despite a reduction in exhibitor numbers, the variety and quality of work demonstrates the enthusiasm and industry of the group.

I think the descriptions provided by the gallery really help to set the scene for the casual visitor whose eye moves from the predominantly black and white print images of the exhibition to the colour of the Friends' show. The show looks good, and the comments of others in the visitors' book support this opinion. If I am allowed one additional comment, there are some works that in my view would be immeasurably improved by careful reconsideration of the frames being used; I am conscious that this can be an expensive addition, but then it should be reflected in the price. Clearly some individuals were not put off by the increase in commission and VAT, which has now been reviewed. On behalf of the committee, I am pleased to confirm commission has been revised to 20% and VAT is payable on the commission only, for anyone fortunate enough to sell a piece of work this is good news. I hope these changes will be reflected by an increase in the entries to the coming

winter show and the next summer exhibition in 2012.

The second half of this piece is given over to the Northumbrian sculptor John Graham Lough (1798-1876— see below), and was triggered by an anecdote by Emily Marsden (the Hatton curator) at one of the committee meetings.

I suspect many who enter the Hatton give scant attention to the sculptural works in the shared foyer of the fine art department and Hatton Gallery. These, in the main, are the work of John Graham Lough, born at Black Hedley Hall near Greenhead Northumberland. The anecdote recounted the fact that J. G. Lough wished to give his remaining extensive collection of work to Newcastle City Corporation. Three months after his death his widow carried out his wishes, presenting sketches, drawings, busts, statues and groups to the Council. The Lough Model committee was set up initially in great excitement and expectation. It seems the works were duly transported by sea from London and

Mr. Stephenson, a recent mayor, having given his word on behalf of the Corporation ‘that every care shall be bestowed to preserve this magnificent inheritance in its entirety and completeness’, suggested temporarily placing the works in Elswick Hall. There they remained until the 1930s. Loughs’ widow remained disappointed, as she had always wanted a “proper gallery”. Despite this, for some decades, interest would appear to have been considerable. The works were exhibited, admission being free, but the “descriptive catalogue” went through no less than seven impressions between 1886 and 1914 over that time the price increased



'Boy giving water to a dolphin' by J.G. Lough, image courtesy of The Hatton Gallery

from 3d to 6d. Sadly, by the 1890s Lough's reputation had begun to decline and by 1914 two thousand catalogues were remaindered, priced 3d. Almost 50 years after the sculptures had arrived in Newcastle, the Town Moor and Parks committee was asked to consider the removal or disposal of the 160 works by Lough in 1928. When Elswick Hall was closed down it seems works may have been distributed to other towns and boroughs (Jarrow, Whickham, North and South Shields and Sunderland) but no records of these works remain. Some were also distributed to other parks in the city only to be vandalized and subsequently destroyed. Exactly how many of the works were destroyed after the closure of Elswick Hall in 1932, and what became of those remaining in 1938, remains obscure. Within Newcastle Council Reports dated 1938-9, page 127, and described in the book *'John Graham Lough 1798-1876 – A Northern Sculptor'* by John Lough and Elizabeth Merson (*née Lough*), there is a fascinating account of exchanges between

Councilors, including Mr. McKeag and Mr. Bardgett, concerning the fate of these works. It does seem however that *'one hundred years after the 'munificent gift' had been received from the sculptor's wife that precious little of it remains in the hands of Newcastle Corporation.'*

His most famous local works are the statue of Lord Collingwood looking out over the Tyne and the statue of George Stephenson close to the Central Station, presented to the city in 1862.

Perhaps interest in J.G. Lough will be re-ignited by a forthcoming exhibition at the Hatton Gallery planned for 02 Dec 2011 - 18 Feb 2012.

I would commend those interested to seek out the book referenced above.

Simon Court
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0191 2851682
13 Elmfield Road, Gosforth,
NE3 4AY

In the Gallery...

Forthcoming exhibitions at the Hatton Art Gallery:

Northern Print International Print Biennale

17th Sept '11 — 19th Nov '11

Following the success of the Northern Print Biennale 2009, Northern Print has secured funding for the International Print Biennale 2011. The aim is to reward and promote excellence through showcasing the very best in new British and international printmaking.

John Graham Lough

2nd Dec '11 — 18th Feb '12

This exhibition explores the work of the neoclassical sculptor responsible for the Collingwood monument at Tynemouth and the Stephenson monument in Newcastle city centre.

For more details, visit our website
twmuseums.org.uk/hatton



Adult Art Classes at the Hatton

Hatton Adult Art Classes for all

The art sessions for adults are held every two weeks, Monday, 2.00pm-4.00pm, excepting when the gallery is closed for change over.

The sessions are free and some materials will be supplied.

- Explore pencil , charcoal, pastel, pen and ink , collage, mixed media
- Enjoy a guided tour of each exhibition
- Work from the exhibitions and the work in the Hatton collection
- Look at the work of a variety of artists for inspiration

Monday 19th September: Into Drawing; Looking at a variety of drawing techniques.

Monday 3rd October: Tour of Northern Print Biennale Exhibition.

Monday 17th October: Pastel workshop - develop your skills in pastels.

Monday 31st October: Drawing in Pen and Ink. Have a go at technique sheets and work from the Northern Print Biennale imagery.

Monday 14th November: African Collection Workshop. Be inspired by the Fred Uhlman African Art artefacts in the Hatton's collection.

Monday 5th December: Be Inspired by Victorian Sculpture. Create imagery based on the exhibition of John Graham Lough's Sculptures.

Break for Christmas Holidays

Resume 9th January 2012

Friends of the Hatton - Members Art Group

This group is held the third Wednesday of every month between 6.30pm and 9pm. Some materials will be available, please bring your own art materials.

Hazel Barron-Cooper
Learning Officer

Comments from the FoTH summer exhibition...

Liz and Phil from Buxton, Derbyshire commented: *"Lovely Paintings, a very enjoyable visit. Thank You."*

"Excellent selection in various styles and moods." - Mr A J B from *Hebburn*

"Very colourful exhibition, congratulations!" - Y. M.

"Enjoyed your show – some lively and original work". From J. O. of the North of England Art Club.

"First visit to this gallery. I like this current exhibition – a varied and diverse collection, a good mix of traditional and modern work. Will recommend to my friends." - C.B.

"Great variety, style and content - good show." – C.R.

Some comments mentioned advertising the Friends Exhibitions more widely, if you have ideas on how to get more visitors to come and see these events please write to the editor's letters page.

Carol Musgrove, Editor

Trip to Grasmere 2011

The trip to Glenthorne weather wise started as it meant to go on, very heavy showers and brilliant sunshine. We took our hats off to June Jeans as she battled through this in her Smart car. A warm welcome awaited us with afternoon tea and homemade cakes served on our arrival. Visits to local historical sights, walking and sketching were achieved as we darted between showers. This in no way spoiled an absolutely delightful visit.

Jean Taylor

Three of us visited the home of Wordsworth. The cottage is small and the rooms cramped. How they managed when visitors stayed is hard to imagine. We had a very informative guide who showed us Wordsworth's couch where he composed, and gave domestic details of them washing their clothes every five weeks! We also visited the Museum adjoining the cottage and the charming natural looking garden, as well as meeting some very interesting people.

Irene Awcock



"Image courtesy of Adrian Rose, Glenthorne Quaker Centre".

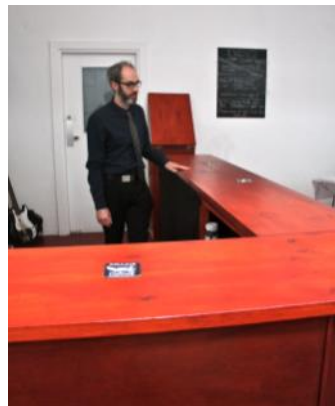
I was pleased to take the trip to Glenthorne as it has been many years since I was in the Lake District. I was offered a lift to Kendal one morning where I visited three Museums. The Lakeland Life and Industry Museum is fascinating, and shows key events and movements there. Abbot Hall Gallery has a very good representation of local scenes by Constable, Varley, De Wint and many others. Also included here is Ruskin's collection of works from his trip to the Alps. Work is represented from the 20th Century by Barbara Hepworth and David Bomberg to name a few. A special event was the exhibition of work by Sheila Fell, a local Cumberland Artist, well worth the visit.

Doreen Elcox

The Friends of the Hatton MFA Tour

Jean Taylor and I met in Newcastle on the 30th August at around one o'clock in the afternoon. We wanted to get the refreshments for the evening ready in good time before the MFA students tour began. On arriving at the Hatton we found that there was a fantastic alternative to the normal room we use for these types of events available to us. One of the MFA Students, Toby Lloyd had designed and created a 'public bar' in his own style, more than a few steps away from the 'popular' bars found on the streets of any major city. Toby had very kindly agreed with the Fine Art Department staff that the Friends of the Hatton could set up their refreshments within his work. A little quirky, it looked really good and drew a number of comments on the night; it felt like we were setting up for a family celebration party at our local corner pub! At four o'clock members of the Friends of the Hatton were accompanied around the exhibition by a large

number of students who had arrived to show us around their works. The students quickly found their voices to inform us of what their work represented, what had inspired them to create their art and the processes involved along the way, it was fascinating to me and the others who came. During the break the 'pub' developed a homely feel with friendly 'barman' Toby chatting to the 'locals' (students) and us 'visitors' (Friends of the Hatton) throughout. The openness of the students and their willingness to share in great depth their



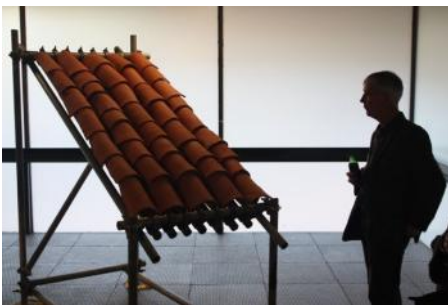
*Toby Lloyd MFA student
behind the bar he created,
photograph by Diana
Afanador-Vargas*

relationship with the works they had produced was humbling, and I personally cannot help but feel a great admiration for all of them. A very talented and articulate group of people, I am sure that all the Friends of the Hatton join me in wishing them well in their respective futures and careers.

Carol Musgrove

Comments from the Friends and the students follow:

'I have been to a number of degree shows over the years but yesterday was so much more informative and



Richard viewing the work of Isabel Lima, photo by Harriet Rollitt, both are MFA students at Newcastle University

enjoyable with the students being there to explain their art and answer questions. I think it made you feel part of it. It would be great

if it could be an annual event.'

Richard Thompson - Membership Secretary Friends of the Hatton

'Thanks for organizing last night. I thought it was very worthwhile and... I definitely think we should try to do something like this again.'

John Dance – Treasurer, Friends of the Hatton.



John viewing the work of Diana Afandor-Vargas, photo by Harriet Rollitt both are MFA students at Newcastle University.

'It really was a great night last night and the Pub a brilliant idea' Jean Taylor – Events Team Friends of the Hatton.

'I have talked to some of the people

who were there yesterday and we all enjoyed having that talk with the Friends of the Hatton. It was a very enjoyable evening and we found that it's a different conversation than the one you have when talking with people that know your work previously or other artists. We



FoTH and MFA students viewing the work of Francisca Alsúa Morchio, photo by Diana Afanador-Vargas

thought that the conversation that emerged from the tour was very interesting and a very good practice for us when talking about our work. Many thanks for this opportunity, I know we all enjoyed it and I hope you are able to do it again next year'. Diana Afanador-Vargas - Second year Master of Fine Arts student, Newcastle University. Diana's work can be viewed on her website:

www.dianaafanadorvargas.com

See some of the images Diana took at the MFA Tour on our facebook page: **[tinyurl.com/fothatton](https://www.tinyurl.com/fothatton)**

'I really enjoyed the tour with the Friends of the Hatton. Everyone was encouraging and it was very refreshing discussing our work with art enthusiasts outside of the Master's degree academic circle. I thought the whole evening was very beneficial because it provided an opportunity to explain theories behind the work, a task that sometimes I find challenging as an artist. I hope it will repeat next year. Thank you very much for your time and good luck with future events'.

Harriet Rollitt — Second year Master of Fine Arts student,



Harriett discusses her work with FoTH and fellow students, photo courtesy of Diana Afanador-Vargas

Newcastle University. Harriett's work can be viewed on her website: www.harrietrollitt.com.

See some of the images Harriet took of the MFA Tour 2011 on our facebook page: 

tinyurl.com/fothatton (please 'like' our page if you haven't already!)

For their part in organising the MFA Tour our special thanks go to :



Julia Heslop discussing her work with Friends of the Hatton. Photo by Diana Afanador-Vargas

Irene Brown Head of Fine Art at Newcastle University and

Richard Talbot Head of Postgraduate Studies at Newcastle University .

Last but not least, many thanks to

Nigel Villalard who helped no end

to secure the pub as a venue for the Friends 'refreshments', and to Toby Lloyd MFA Student for being so generous in providing us with a great venue, much appreciated.

Carol Musgrove on behalf of Friends of the Hatton

Many thanks to the following for participating in the tour:

- Deana Afanador-Vargas
- Francisca Alsúa Morchio
- Ruth Brenner
- Bernie Clarckson
- Julia Heslop
- Assel Kadyrhanova
- Rachel Lancaster
- Isabel Lima
- Toby Lloyd
- Séan Maltby
- Rosie Morris
- Harriet Rollitt



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The Friends of the Hatton

Membership Application /Membership Renewal Forms

The role of the Friends of the Hatton is to offer support for the Gallery's activities. Recent actions have included purchasing prints for the collection, helping to upgrade the lighting, funding a new chest to store works on paper and conservation work. As an organisation we will continue to support the Hatton Gallery in all ways we can. Exciting plans are under way for the Friends to assist in the funding of the conservation and reframing of some of the Old Masters within the Hatton's permanent collection, to be exhibited in 2012. If you would like to support the Hatton Gallery in these ways and more, you can do so by becoming a member of the Friends group.

The Friends also organise art groups, workshops, lectures and outings for members to participate alongside the Gallery activities (see our calendar page).

At the Annual Friends of the Hatton Exhibitions, members consisting of both professional and amateur artists are able to submit work to be considered for inclusion.

Being a Friend means that in addition to supporting one of the most distinguished galleries in the North of England, you will receive the following benefits:

- Invitations to previews, receptions, and parties.
- Regular newsletters regarding gallery and FOTH activities
- Concessionary prices for FOTH events.
- Programmes of lectures, walks, visits, and workshops.
- Opportunity to participate in selling exhibitions organised by FOTH.
- As a FoTH, you may use the Robinson Library for research
- Receive a 10% discount at the Gallery's Front Desk with a current membership card.

NB: The application forms overleaf can be photocopied.

Friends of the Hatton Application/Renewal Form A

To become a member or to renew membership, please complete Form A below and send it with your cheque/postal order, payable to Friends of the Hatton, to:

The Treasurer, FoTH, 41 Trajan Avenue, South Shields, NE33 2AN

No cash please.

If paying by standing order: Please forward this form to the treasurer and complete Form B opposite then take/send it to your bank. Please tick the type of membership you would like. *Thank you.*

Name:	
Address:	
Postcode:	
Telephone:	
E-mail:	
FoTH member /new member.	
Cheque amount / S.O. to bank:	£

Membership Fees: Individual **£12** Family **£18** Student **£5**

*Or your preferred amount above the rate which applies to you.

I enclose a one off donation of £ _____.

FoTH are grateful for all donations.

Gift Aid

To qualify for gift aid, you must have paid income tax on the money you donate. Remember to tell us if this is no longer the case or you may be liable for the unclaimed tax. FoTH receive 28p to the £1.

Declaration:

I want the Friends of the Hatton to reclaim tax on all donations I make on or after the date of this declaration.

Signed: _____ Date: _____

Standing Order Payment Form B

Membership renewal will be due on **1st Jan 2012 unless original join date is post 1st Oct 2010.** *If you pay by standing order, please check you are paying the correct fees; if you need to change your Banker's Order please cancel your existing order and complete this form.*

Complete table 1 and the relevant sections (starred and in italics) in table 2. ***Then send or take this form, signed and dated, to your own bank. Please also complete and forward Form A (adjacent) to the treasurer.*** Thank You.

Table 1	
Name of Your Bank	
Address of Your Bank	
Your Account Number	
Your Branch Sort Code	

Table 2	
Name of Bank	Lloyds TSB
Address	162 Northumberland Street Newcastle Upon Tyne NE1 7PR
Account Name and Number	Friends of the Hatton: 00043391
Sort Code	30-90-50
<i>*Amount to be Paid</i>	£
Date of First Payment	1 st January (First of January)
<i>*Year of First Payment</i>	20
Payment is to Continue	Each 1 st January (First of January) until cancelled in writing by me.

Please pay the Friends of the Hatton by standing order as specified above:

Signed: _____ Date: _____

BAfM and the WFFM....

Friends of the Hatton Gallery are members of a larger organisation called British Association of Friends of Museums (BAfM) that includes in its aims: *'To help, support and encourage Friends groups'*. They in turn are members of a larger, international organisation called the World Federation of Friends of Museums (WFFM). BAFM is an independent organisation established in 1973, for Friends, volunteers and supporters in museums, galleries and heritage sites.

BAfM represents 200,000 Friends and Volunteers across the UK. It offers a friendly and practical network of support from people with first-hand experience and is a central source of information about Friends for Friends.

In 1972, the Friends of the Fine Arts Museum in Barcelona, as part of their 40th anniversary celebrations, decided to find out whether Friends of museums in other countries would like to form an international network.

Three people made the journey to Spain from the UK; David Mawson, then Hon. Secretary of the Friends of Norwich Museums; Cherry Barnett, organiser of the Friends of the Tate Gallery; and Eric Hebden, Hon. Secretary of the Friends of the National Army Museum. They had a marvellously stimulating time discussing how to involve people from Europe and farther afield.

It was agreed to establish a World Federation of Friends of Museums, full membership of which would only be open to national associations of Friends. No national association existed in the UK, so David and the others, keen to be part of the international group, set about establishing one. Groups were contacted and invited to attend a meeting at the Victoria and Albert Museum and those present agreed to go ahead and set up what remains in operation and growing over thirty years ago. For more information go to:

www.bafm.org.uk

Northern Visions

FoTH Winter Exhibition

**Saturday 26th November 2011 —
Wednesday 21st December 2011**

Please place the accompanying poster in your local library, doctor's surgery, community centre, shop window, local art school, etc., to advertise this event. Thank You.

Our Winter Exhibition this year is to take place within the Great North Museum: Hancock. Those wishing to exhibit works, please ensure that they are no larger than 30cm *inclusive of the frame* in either direction.



Image by John Dance

Entry submission form (insert) must be completed and form and payment returned to Alysia Trackim by **Friday 4th November 2011** for submissions to be counted.

Entry to drop off works in the Museum is scheduled for: **Monday 21st November 2011 between 10.30am and 2.30pm** and is to be through the *groups and schools entrance* on the left side of the main entrance to the property. Please ring the silver 'call' button on the left of the door to gain entry and a member of staff will let you in. You will need to take the stairs straight ahead of you or take the lift (at the downstairs cafe on the left) up to the next floor and a member of the exhibition team will be there to greet you.

All works not selected must be removed from the Museum on **Tuesday 22nd November 2011 between 10.30am and 2.30pm.**

Please note: FoTH no longer has any

part in dealing with payments to artists, after going through the Gallery and Tyne and Wear Museums, this becomes the responsibility of Newcastle City Council from whom artists who sell their work will receive a cheque in due course.

Entries into the Postcard Auction can be posted in the box at the *Hatton Gallery reception* from **Monday 31st October to Thursday 24th November**

The preview open to Friends of the Hatton and their guests will coincide with the Friends' Christmas Party and Postcard Auction at the Great North Museum (Hancock) on

Friday 25th November 2011, 6pm — 9pm

Entry will be through the Groups and Schools entrance, again please ring the bell for entry. Please register your intention to attend for catering purposes using the slips on the insert.

Works must be removed from the Hancock on **Thursday 22nd December 2011 between 10.30am and 2.30pm** at the end of the exhibition.

Friends of the Hatton Christmas Party, Auction and Preview

Friday 25th November 2011, 6pm — 9pm, viewing from 5.30pm

Viewing of postcards 5.30 - 6.30

Auction 6.30 - 7.30

Refreshments 7.30 - 9.00

All bids start at £1



Image by designious of vecteezy.com

**We need YOU: The following
volunteer posts need to be filled:**

- Postcard Handler
- Auctioneer's Assistant
- Auctioneer Administrator (to take down bids and to collect money)

Volunteers are also needed to help put up and take down the exhibition and set out postcards and set out the refreshments.

Please register your ability to help on handing in day or contact Jean Taylor for more information.

Contact for volunteers:

Jean Taylor

0191 4227989



*Linocut
Bird by
Alysia
Trackim*

Dear Editor.....

As I was writing the chair piece for this edition of the Newsletter I began to appreciate that there were some facts but most was opinion. As Chairman I had carte blanche to say what I liked with little fear of being contradicted.

It then struck me that perhaps we should have a member's letters column or even non members for that matter if prescient comments were being made. Sharing or contradicting opinion could be of interest to all. Perhaps members are put off commenting on artistic events they have enjoyed as being too onerous or of little interest to others?

In addition I realised that I know a pretty small number of the membership and although letter writing has slightly gone out of fashion this could be a means for the membership to communicate.

An idea recently floated was to auction pictures that members were tired of or had stopped looking at, where any money gained would go

to the Gallery. Such an auction might also include members own works .In either case a 'reserve price' could be agreed. This hasn't met with much enthusiasm so far but if done seriously as a separate event it might generate money on a recurring basis as well as clear the loft.

With the easy availability of digital photography and desk top publishing another thought was the idea of generating a calendar with selected FOTH work perhaps from the Summer Show for the following year. A FOTH Calendar that might be used as a present if produced in time before Christmas, it would also serve to advertise the Hatton Gallery/FOTH and the artistic endeavours of the membership.

The committee have no way of knowing whether the programme of events is meeting the needs of the membership except by counting and reviewing those that turn up. A letters column could serve as a conduit of opinion other than mine or those of the other committee members.

Any comments or suggestions on any of the above ideas would be most welcome.

Regards,
Simon Court

Comments, suggestions, letters and articles should be sent to the editor for review and selection of articles to be published.

Please forward your responses to:

carol.musgrove.21@gmail.com

or

Hatton News,
20 Delaval Road,
Whitley Bay,
Tyne and Wear,
NE26 2NG.

Tel: 0191 2902887.

**Deadline for inclusion in Dec issue:
Friday 21st October 2011**

From the Archives....

After Hugh van der Goes (1420-1482) – The Lamentation



This painting from the Hatton's collection is one of a group of Old Masters that are being conserved and having new or restored frames made in preparation for display in late 2012. As well as being itself an amazing painting, it also belongs to a group of related pictures with a fascinating history.

All that remains of the van der Goes

original is a small fragment of tempera on linen which depicts just the heads of the Virgin and St John and part of Christ's torso. This fragment is now in the collection of Christ Church Picture Gallery in Oxford, and is all that remains of the original following a fire in Genoa at some point earlier in its history.

It is known that the original painting had been given to the Church of St James of Bruges by the end of the 15th century, the artist Albrecht Dürer records seeing it there in 1521. From the mid-16th century there was a spate of Calvinist protestant iconoclasm against Catholic art and church decoration across the Low Countries. In order to save this painting it was apparently completely painted over in black and inscribed with the Ten Commandments. When it was safe to do so, the paint was removed and it was again displayed in the church, though it seems to have disappeared from there in the late 18th century.

What is interesting about the van der Goes original is how famous it became within its first 200 years of existence; this was an extremely popular image, with probably both churches and private patrons wanting copies for themselves. This is evidenced by the vast number of versions which even today can be easily identified in museums and churches across Europe, in the

North East alone as well as the Hatton's version, there are further examples at Bowes Museum and Durham University. These various versions certainly didn't emanate from one studio at one particular time either, as between them there are significant differences in their style, composition and date (ranging roughly from around 1500 to 1650). Returning to the Hatton's version, it was purchased from a sale at Anderson & Garland in 1957, having been in the collection of the Silvertop family of Ministeracres near Hexham. It is painted on four joined horizontal panels and is probably of 16th century Flemish origin, and although over its lifespan it has had much restoration and overpainting, much of the original painting survives.

Much of the information in this article is from a 'note' by W.H. James Wheale published in the Burlington Magazine, December 1907.

Rob Airey, Keeper of Art

A member visits the Hepworth Wakefield Museum.



The Hepworth Wakefield Museum—Image courtesy of The Museum.

The Hepworth Wakefield Museum had hardly opened on the 21st May earlier this year when Max decided he'd like to visit, so off we trained to Wakefield. A free city bus passes Westgate station at regular intervals and kind locals made sure that we got off at the correct stop, a few minutes walk from the museum entrance. The building is grey and somewhat forbidding but inside it was buzzing with visitors. Up the stairs and we were confronted by Barbara Hepworth sculptures ahead and Eva Rothschild creations to the left. Barbara Hepworth worked in a

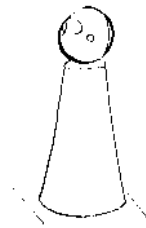
variety of materials but for me the most striking piece in this room was a smooth white marble 'cone and sphere' - (see my sketch over the page) this comprises an extremely simple cylindrical pedestal and a smoothly rounded 'head,' with incisions for an eye, and a lock of hair. There followed paintings and small sculptures from the Wakefield Art Gallery, an early supporter of 20th Century artists. A strange intriguing landscape by Francis Butterfield entitled: 'Yorkshire Landscape 1937' caught my eye. One of Henry Moore's reclining

figures was on show; interestingly he maintained that these figures reflected the Yorkshire landscape “as primitive man saw it”. A large gallery shows Barbara Hepworth’s connections with her European contemporaries, amongst others Brancusi and Epstein, who were carving directly into wood or stone, a new departure for Hepworth . In the 1930s Mondrian and Naum Gabo moved to London and joined the existing community of artists and sculptors who were described by Herbert Read as “a nest of gentle artists”. The inherent simplicity of most of the pieces is very pleasing.

Another gallery features Barbara Hepworth’s tools and illustrates her collaboration with bronze foundries. Three alabaster pieces stood unfinished, raw and very moving amongst samples of her working models. Further on were plaster models made for her bronzes and some of her large angular aluminium works.

More paintings followed – those set in Yorkshire, Hepworth’s birthplace and clearly loved by many of the

artists – even a Turner with a view of nearby Chantry Chapel; St Ives, another important home for Hepworth, also featured with paintings by Ben Nicholson and Peter Lanyon among others. There are plenty of surprises in store for the visitor – a thoroughly worthwhile day out – and the architects have taken full advantage of the museum’s surroundings with viewing points overlooking the River Calder. The galleries are light and airy and there’s a sense that the windows echo, and compliment the holes which pierce many of the sculptures.



‘Cone and Sphere’ a sketch by Jean Sussman of Barbara Hepworth’s work of the same name.

For more information visit:

www.hepworthwakefield.org

Jean Sussman

Something to do.....

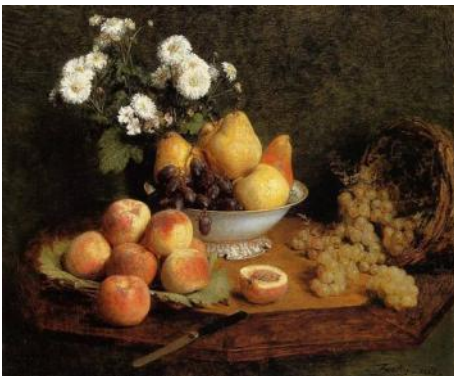
On Thursdays 15th Sep and 6th October at 2.30pm — Join the Bowes Museum's Keeper of Fine Art, Emma House, for an introductory tour of the current exhibition *Painting Flowers: Fantin-Latour & the Impressionists*. (Until 9th Oct 2011)

Fri 16 Sep 11 - Art Masterclass – Floral Art using Oils or Acrylics A practical painting course, by artist Linda Birch, based on the Museum's current exhibition, *Painting Flowers: Fantin-Latour & the Impressionists*.

www.thebowesmuseum.org.uk

Look for paintings in the Tyne and Wear area here:

bbc.co.uk/arts/yourpaintings



Flowers and Fruit on a Table by Henri Fantin-Latour 1865

What's on where...

The Laing Art Gallery

Colin Booth: Institute of Play — 2nd July — 2nd October 2011

Colin Booth brings to Newcastle the Institute of Play, a sculptural installation specially commissioned by the V&A.

Lines of Flight — 15th Oct '11 - 8th Jan '12

The Illustrated Work of Mervyn Peake

BALTIC Centre of Contemporary Art

The Turner Prize comes to the North-East – 21st October '11 — 8th January '12

The Bowes Museum – Fantin-Latour & the Impressionists – 15th Apr '11 — 9th Oct '11

This floral extravaganza is the first large scale exhibition of Fantin-Latour's still life paintings. Together with works by Renoir and Courbet, these luscious blooms are sure to delight.

FoTH Calendar 2011/2012

Third Wed of each month : FoTH Members Art Group runs 6.30 to 9pm, new people welcome for taster sessions, upstairs in the Fine Art Department Life Room.

Sept

Sat 17th — 10.30am to 4pm

Tony Montague will present another of his fabulous Collage workshops this time with inks.

Oct

Sat 8th Oct – Pin – Hole Camera Workshop Part I

Sat 15th Oct – Pin – Hole Camera Workshop Part II

Nov

Sat 19th — Guided Tour of Northern Print — Last day of the International Print Biennale.

Winter Exhibition Schedule:

Hand in works at Great North Museum: Hancock - 21st November

Selection: 22nd November

Hanging: 23rd November

Preview, Christmas Party and Postcard Auction : Friday 25th November, 18:00 - 21:00

Exhibition: Sat 26th November — Wed 21st December

Take down: Thurs 22nd December

2012

Jan

Sat 21st — TBC — Print workshop with Caroline Coode Part I - forms next time.

Feb

Sat 4th — TBC — Print Workshop with Caroline Coode Part II - forms next time.

April

AGM — date TBC

May

Mon 28th to Fri 1st June — Provisional booking made for Glenthorne visit. Please send your booking slip and deposits by 31st October 2011 so we can finalise this event. *Thank You.*

Announcements:

We are sad to inform you that long time member and supporter of the Friends of the Hatton Pam McMeekin has died. Our thoughts and condolences are with her family.

If you have any comments, an interesting story (art-related of course), or have visited somewhere that has inspired your art, and would like to have it considered for publication, please write to us at:

carol.musgrove.21@gmail.com or
Hatton News, 20 Delaval Road,
Whitley Bay, Tyne and Wear, NE26
2NG. Tel: 0191 2902887.

***Deadline for inclusion in Dec issue:
Friday 21st October 2011.***

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The views expressed are not necessarily the views of The Friends of the Hatton Gallery, the Editors, or the Hatton Art Gallery.



'The Infant Lyrist taming Cerberus' by J. G. Lough. Made in Rome for the Duchess of Northumberland in 1837. Image courtesy of The Hatton Gallery.

Monoprinting and Collage Workshop

Wednesday 26th October 2011 - 11.00 to 4.45



**For more about Caroline's work,
visit www.carolinecode.co.uk**

A day of autumnal creative experimentation! Try something new with scale and colour!
No experience necessary.

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"Creativity takes courage" — Henri Matisse

On the front page: 'Sabrina' by John Graham Lough, image courtesy of The Hatton Gallery